

"HULA BLUES"  
and "GEMS"

# Publix Opinion



"HULA BLUES"  
and "GEMS"

1. II

Publix Theatres Corporation, Paramount Building, New York, Week of February 25th, 1928.

No. 14.

# FROM PULPIT TO FOOTLIGHTS

TIGER DANCER"  
GUINAN GRAD IS  
HIT FOR PUBLIX

Drena Beach, Featured  
"Hula Blues," Never  
Took Lessons

ailed by critics in New York one of the most remarkable acrobatic and contortionist dancers ever to display her wares on Broadway. Drena Beach, featured dancer in Jack Partington's Publix stage production, "Hula Blues," opening at the ..... Theatre last week, continues to devote several hours daily to the practice of new and seemingly impossible acrobatic routines.

Although just past her teens, Miss Beach is one of the best known dancers in New York. For years prior to opening in "Hula Blues" she had been one of the attractions of both Texas Guinan's celebrated night club in New York and also in Miss Guinan's Broadway stage success, "Padrons."

Miss Beach is not only an exceptional contortionist but a marvel of suppleness. She has wonderful control in executing kicks and bends that seem impossible until she succeeds in accomplishing them.

Not only is Miss Beach a remarkable dancer but is exceptional in the fact that she never took a dancing lesson. She is a native of Charleston, South Carolina, and attracted attention by her execution of the dance named after her home town. Four years ago she went to the West Coast and appeared in the Fanchon and co productions. At the age of fifteen she originated her "Tiger Dance," which proved a sensation when she was with Texas Guinan which results in salvos of applause at every performance of "Hula Blues." Following her success in California, Miss Beach appeared for a full season at Palm Beach with Evan Burrowes Fonda. Later she appeared with Harry Carroll for a tour of vaudeville during which her dancing ability and beauty was recommended to Texas Guinan as an attraction for the latter's celebrated New York night club.

pers Gratis For  
Baltimore Patrons

oward Kingsmore, of Baltimore, is now using to good advantage a stunt recently outlined in the Publix Opinion, relating how Bill B. Moon in New York had effected a tie-up with The New York Times for the distribution of that newspaper to Paramount patrons of the midnite show.

Through an arrangement made with Kingsmore with the Baltimore American, the Century and Valentine theatres receive 500 copies of the paper gratis nightly. This is a morning paper and arrives in time for the patrons leaving the houses around 10 P. M. On each paper is a gummed slip stating that the paper is with the compliments of the management, and getting in a line on both current and coming shows. When the patron goes home and opens up the paper, finds it stuffed with a 4-page

## TAME LITTLE TIGER!



Drena Beach, originator of sensational "Tiger Dance" which she does in new Publix show, "Hula Blues."

Photo by Nathan, P. O. Staff Photographer.

## "Beau Geste"—First

### Paramount Leads The Way

"Beau Geste"—The Best Picture of 1927.

Three other Paramount productions—"The Way of All Flesh," "Chang" and "Underworld"—among the ten best pictures of the year.

That sums up the verdict of 286 critics who participated in a nation-wide poll, conducted for the 1928 Film Daily Year Book. Two hundred and forty newspapers, 42 fan, trade and national publications were represented in the poll.

Of the total number of critics having their say, 235 voted for "Beau Geste."

house tabloid in the form of a press-sheet. This is a good will stunt which can be employed in any city.

## In "Galloping On"

Rose Colgan, who represented New York in "Young America," the Publix National Opportunity production, has been engaged to dance in Frank Cambria's new stage show, "Galloping On." In the same show is Agnes Helliwell, who was "Miss Buffalo" in "Young America."

## BAER SET IN

Emanuel Baer, formerly Associate Musical Director at the Paramount Theatre, has been appointed Personality Leader of the Publix Broadway house, succeeding Lou Kosloff, who has gone to Chicago in a similar capacity. Baer will rotate from New Haven to Boston and New York, as will Gene Rodemich and Al Mitchell.

## EVANGELIST NOW SINGS LILTING LULLABIES IN BIG STAGE PRODUCTION

From the ministry to the stage may seem a far cry but such was the gap successfully bridged by Francis Luther, whose melodic voice a few years ago boomed sermons from church pulpits in evangelistic revivals but who now uses the same voice to croon lilting melodies behind a row of stage footlights.

To this likable and good-looking evangelist singer, now appearing with the Publix stage production, "Hula Blues," at the ..... Theatre, the transition from pulpit to footlights does not seem such an unusual step. He places theatrical work in the same category with such professions as law, medicine and others of a high plane and flaunts as a fallacy the old provincial idea that to belong to the stage was necessarily to be outside the pale of the church.

## JUST AN OLD SAW!

Refers To Instrument, And  
Not To Aged Joke

Sam Moore, tallest member of the team of Moore and Powell, appearing at the ..... Theatre this week with Jack Partington's latest Publix stage show, "Hula Blues," continues to use a plain old hand-saw as one of several instruments in the act, and with splendid effect, too. In the hands of the skillful Moore, the saw succeeds in holding its own with the more modern and pretentious-looking instruments employed by the duo.

However, there is a note of sentiment associated with the use of the saw by Moore, for it was this device that enabled him to secure an engagement at the Palais Royale in New York a number of years ago and later a contract with the Ziegfeld "Follies" that ran for forty-eight consecutive weeks. On the completion of the latter, Moore was signed as a feature in vaudeville and later appeared in numerous Broadway musical successes. His appearance in "Hula Blues" marks his first appearance on the Publix circuit.

"Flo Ziegfeld happened into the Palais Royale one night just as I was sawing out some old tunes," said Moore, "and, sensing the possibilities of such an act in his show, sent for me. We agreed on terms, and then I was put thru the polishing up process by Ned Wayburn, for I was just a big green country boy from the South and didn't know how to take a bow gracefully. I soon got into that, however, and then for fifty-eight weeks I worked for just five minutes in the "Follies," playing the saw. Offers came fast after that and it was the saw that did it. And by the way, it is the very same saw that I am using today. Wouldn't part with it for anything."

That his stage work has not lessened his religious ardor, Luther establishes by the fact that every Sunday morning he conducts religious services for the members of the "Hula Blues" company. Despite the fact that attendance at such Sunday morning services is not compulsory, Luther proudly boasts of the fact that he has had practically a 100 per cent attendance of the players since the production started on its tour of the Publix Circuit.

"To those persons who are not directly associated with the stage, the exemplary conduct, high ideals and excellent morality of stage people would be a revelation," said the singer. "In the Publix organization, for example, the executives and the producers take extreme precautions in the moral protection of the youthful dancers who appear in their many stage shows. The young girls in our show, "Hula Blues," for instance, constitute as fine a group of girls as could be found in any fine type of finishing school. So interested are they in their careers that they find little time or inclination to joust with so many of the temptations



Francis Luther

Photo by Nathan, P. O. Staff Photographer

with which girls in other walks of life are confronted."

As examples of the high type of religious personalities appearing on the stage, Luther points out Fred Stone, Will Rogers and others. He recently concluded a long joint concert tour with the inimitable cowboy comedian. During this tour Luther was first tenor and accompanist of the De Rezke Singers, who, under the management of Charles Wagner, achieved artistic success at

(Continued on Page 2)

## FUNNY STAGE "DRUNKS" IMBIBE ORANGE JUICE

*It's practice too, and not alcohol,  
that makes them that way say  
Fritz and Jean Hubert*

Believe it or not, Fritz Hubert, who with his sister Jean, offers an original drunk dance as one of the bright features in Jack Partington's Publix stage show, "Hula Blues," now showing at the . . . . . Theatre, wets his whistle with orange juice and water only. Despite that fact brother and sister as "Gin and Fizz, Two American Cocktails," impersonate two inebriates so realistically that a prohibition enforcement agent might be tempted to ask them "how they got that way." At the same time one might ponder on the question of just how much orange juice it takes to get them that way.

"Five gallons," declares Fritz, "and many years of hard practice as an acrobatic dancer." Sister Jean is more conservative, however. Her capacity is not as great as her brother and she taboos orange juice altogether, but admits that good old fashioned tea is the inspiration for her amazingly funny dance.

At any rate, Fritz and Jean, neither of whom has reached the voting age, have one of the funniest dance acts ever presented. They come by their talent to entertain honestly. Their father was an end man for years with Howard Black's Minstrels and their mother played principal roles in stock with Nancy Boyer. Will Morrisey, well known Broadway comic, gave them their first chance in show business in a musical revue on the West Coast. Soon after they were signed to appear in a number of Fanchon and Marco productions. It's only a little more than a year since they made their first professional appearance, but since that time the versatile pair has made great strides. They are booked for a Broadway production following the completion of their Publix tour in "Hula Blues." All of which speaks well for orange juice and old fashioned tea.

### FROM PULPIT TO ROLE OF SINGER

(Continued from Page 1)

Carnegie Hall, New York, and in other leading cities.

Luther is a native of Hutchinson, Kansas, and became interested in evangelistic work while in high school. At the same time he showed remarkable latent ability as a singer. It was his singing in a church choir that indirectly led to his interest in religious work. For two years he toured the Middle West as an evangelist and later was ordained as a minister in the First Christian Church. Meantime several prominent singers had advised him to have his voice cultivated with the result that he went to Nice to study under De Rezke. There he studied opera and had several notable successes in operatic roles in France and Italy. About three years ago a number of De Rezke's former pupils assembled as an organization. Mary Garden, noted American opera diva, heard them and agreed to finance them in a concert tour of America under the direction of Charles Wagner. The latter, who was also directing the concert tour of Will Rogers, was so impressed with their singing that he routed them jointly with Rogers.

Since the completion of this tour Luther has enjoyed considerable success in the concert field as a solo artist. His appearance in "Hula Blues," marks his first in a regular stage production. While his theatrical work now prevents his active participation in church work he still retains his enthusiasm in church matters, which he enjoys whetting by his weekly sermons to his stage colleagues.

### ROYAL SAMOANS IN "HULA BLUES"

One of the features of "Hula Blues," Jack Partington's Publix stage production at the . . . . . Theatre, is the appearance of a talented troupe of South Sea dancers. Headed by Prince Tui Poi, they have already achieved considerable success in their country as "The Royal Samoans." Their weird singing and aboriginal style of dancing is climaxed by a sensational terpsichorean effort which is styled the "Pago Pago." This dance features Princess Filoi Tuitogamatoe and as many startling twists as there letters are in the name of that young royal personage from the Island of Samoa. Another spectacular dance creation for which she claims credit is the Tanaluga.

### National Tie-up With "Bebe Daniels Hallwatch" in Work

The Paramount Sales Promotion Department has arranged for a national dealer and advertising tie-up between "Feel My Pulse" and the well-known "Hallwatch," which is being advertised in *Vogue*, *Liberty*, *Collier's* and other periodicals, and which is handled by 3000 representative jewelers through the United States and Canada.

One of their latest models has been named "The Bebe Daniels Hallwatch," and through the courtesy of the star, and Arch Reeve, Studio Publicity Director, photographs of her, wearing the watch, have been received and will constitute the basis of the tie-up. An advertising matter will announce the name of the picture. A special window card for the jewelers is in work. Each of them will receive a letter from the manufacturer, the Hoffman Watch Company, which will contain various exploitation suggestions for co-operating with the local theatre, and with which will be enclosed one of the Paramount heralds, bearing suggested tie-up copy. Dealers will be furnished with cuts of the especially posed photograph, for use on the back page of the heralds, newspaper ads, etc.

### "Sadie Thompson" Shadow Box Idea

Manager E. R. Rogers used a shadow box to gain publicity for Gloria Swanson in "Sadie Thompson" at the Publix Tivoli Theatre, Chattanooga, Tenn.

The box was 24 feet long, extended across the entire width of lobby just over the entrance and exit doors and was plainly visible to all passers-by.

The box presented a scene of Gloria standing on the bank of a river, a ship in the water, a light-house on a small island in the distant, two houses on the beach and palm trees at different intervals along the banks.

PUBLIX THEATRES presents  
"HULA BLUES"  
Devised and Staged  
by  
JACK PARTINGTON  
(1)  
CHIEF TUI POI and His  
ROYAL SAMOANS  
(2)  
"HULA BLUES"  
with  
DRENA BEACH  
and  
The Felicia Sorel Girls  
(3)  
"SOUTH SEA MEDLEY"  
Played by  
.....  
Stage Orchestra  
(4)  
"HONOLULU BLUES"  
with  
FRANCIS LUTHER  
and  
The Felicia Sorel Girls  
(5)  
"CROONING AND BALLOONING"  
MOORE & POWELL  
(6)  
"THE BORNEO"  
A dance interpretation of Walter  
Donaldson's number by  
Felicia Sorel's "Borneo" Girls  
(7)  
"THE TIGER DANCE"  
DRENA BEACH  
(8)  
FRITZ AND JEAN HUBERT  
A couple of Swallow-tailed Cocktails  
(9)  
ANNA CHANG  
(10)  
Finale  
"UNDER THE UKULELE TREE"  
The Entire Company  
Settings designed by  
CARMINE VITOLO  
Costumes designed by  
CHARLES LE MAIRE  
Executed by BROOKS  
General Music Director  
NATHANIEL PINSTON

Note: This program is subject to change following New York engagement.

## BROADWAY FAVORITES WITH "HULA BLUES"

*Moore and Powell as musical comedy team have been amusing theatre patrons for seven years*

What is probably one of the most popular teams that ever grace the boards of the . . . . . Theatre is that of Moore and Powell, featured in Jack Partington's latest Publix stage production, "Hula Blues."

For the past seven years this team has been amusing theatre patrons in all parts of the country via the medium of musical comedy and vaudeville. Sam Moore started out to be a great violinist, but his fame in wheeling music from an ordinary hand saw made him such a stage asset that he appeared for fifty-eight consecutive weeks as a featured principal in Ziegfeld's "Follies." That was during the seasons of 1919 and 1920.

### SURE IS FUNNY WORLD DRAWLS SAM MOORE

If you don't believe it's a funny old world ask Sam Moore, half of the popular stage team of Moore and Powell, currently featured in "Hula Blues," Jack Partington's latest Publix stage show, now playing at the . . . . . Theatre.

Twenty-one years ago Moore was taking violin lessons down in his home town, Macon, Georgia, from a certain Professor W. C. Kaler. Moore had aspirations to become a violin virtuoso. He studied four hours daily for a period of three years and then left the home town hailed as one of the finest violinists in the South. But did Moore win fame with his fiddle? He did not. Instead while fiddling with an ordinary hand-saw one afternoon he discovered he could extract weird and beautiful music from it. His playing of a handsaw attracted the attention of Florenz Ziegfeld and for a matter of fifty-eight consecutive weeks Moore and his old saw were featured in the "Follies." Other big engagements followed and through the medium of the saw Moore carved a distinct niche for himself in the field of entertainment. He still plays the fiddle but it was his fiddling of the saw that made him famous.

But what about Professor Kaler, one might ask. Well he's still down in Macon playing in a theatre orchestra pit. Playing a fiddle? Of course not; blowing a cornet.

### She's Tiny But My How She Can Sing



Anna Chang

It was opened in the offices of Jack Partington at the Granada Theatre, San Francisco, several years ago.

"Can I please have a chance to sing for you?" piped a dainty voice. Partington looked around but not for a few minutes did he find the owner of the voice. For Partington is over six feet tall and the questionnaire, a little doll-faced Chinese girl, was just an inch or so over four feet.

"I'm sorry little girl," said the producer, "but you're too small." Anna kept coming back daily, however, until Partington finally gave her a chance to sing "Sitting In a Corner." He lost little time in placing her in a production and with that song the little Chinese girl scored an emphatic hit.

Partington is now producing stage shows for the Publix Circuit. While casting his latest production, "Hula Blues," he again heard a voice asking, "Can I please have a chance to sing for you?" Again it was Anna but after a lapse of six years she had gained fame as the best Chinese "Blues Singer" behind the footlights. Since her first appearance for Partington, when she was only eleven years old, Little Miss Chang, had gone far in her chosen profession. She is no bigger now but her voice is one of the outstanding features in "Hula Blues," which comes to the . . . . . Theatre next week as the feature stage attraction.

## CATCHLINES FOR "HULA BLUES"

A harbinger of happiness.

A happy hodge-podge of hot harmony, beaded with beauty and harnessed with humor.

Mystic melodies—dazzling dances—hypnotic lips—ravishing romance—that's "Hula Blues."

Oh boy but it's hot—and how!

A rib-tickling antidote for that blue feeling.

An "It" show with everything but a blue moment.

A buoyant breadth of the South Seas spiced with Yankee pepper.

Howl Hips-Hips-Hooray—"Hula Blues" is here.

See the Royal Samoans do their daring "Pago-Pago" dance.

See Drena Beach in her sensational "Tiger Dance."

See Felecia Sorel's gelatine girlies.

See Fritz and Jean Hubert the "Two American Cocktails."

A sparkling pattern of song, patter and pep that you can't afford to miss.

# NATIONAL TIE-UP FOR "HULA BLUES" SHOW

Moore and Powell Arrange Window Flash For Atkins Dealers

One of the best exploitation tie-ups that has yet been effected is a Publix stage show is that arranged for Jack Partington's "Hula Blues," by Sam Moore and Ben Powell, the musical comedians in that production.

In their cleverly arranged act, one of the chief applause getters is Moore's method of getting music from an ordinary hand saw. In fact Moore draws his wonderful music from a saw he once played for fifty-eight consecutive weeks for Florence Field in "Follies" productions.

Moore has tied up with the E. C. Atkins Company for window displays and streamers. This company has dealers in all parts of the country, including scores in the cities which "Hula Blues" will play. The Atkins home office has been supplied with a sheet of "Hula Blues" and directly notify their dealers in each city in advance of the opening of the Publix show. Moore will ship streamers about a week in advance.

The Atkins tie-up should be for plenty of window space and the circuit, especially as Moore is so willing to work hand-in-hand with the circuit press representatives and managers.

## "VOTSY" LODGE HELPS FORBES

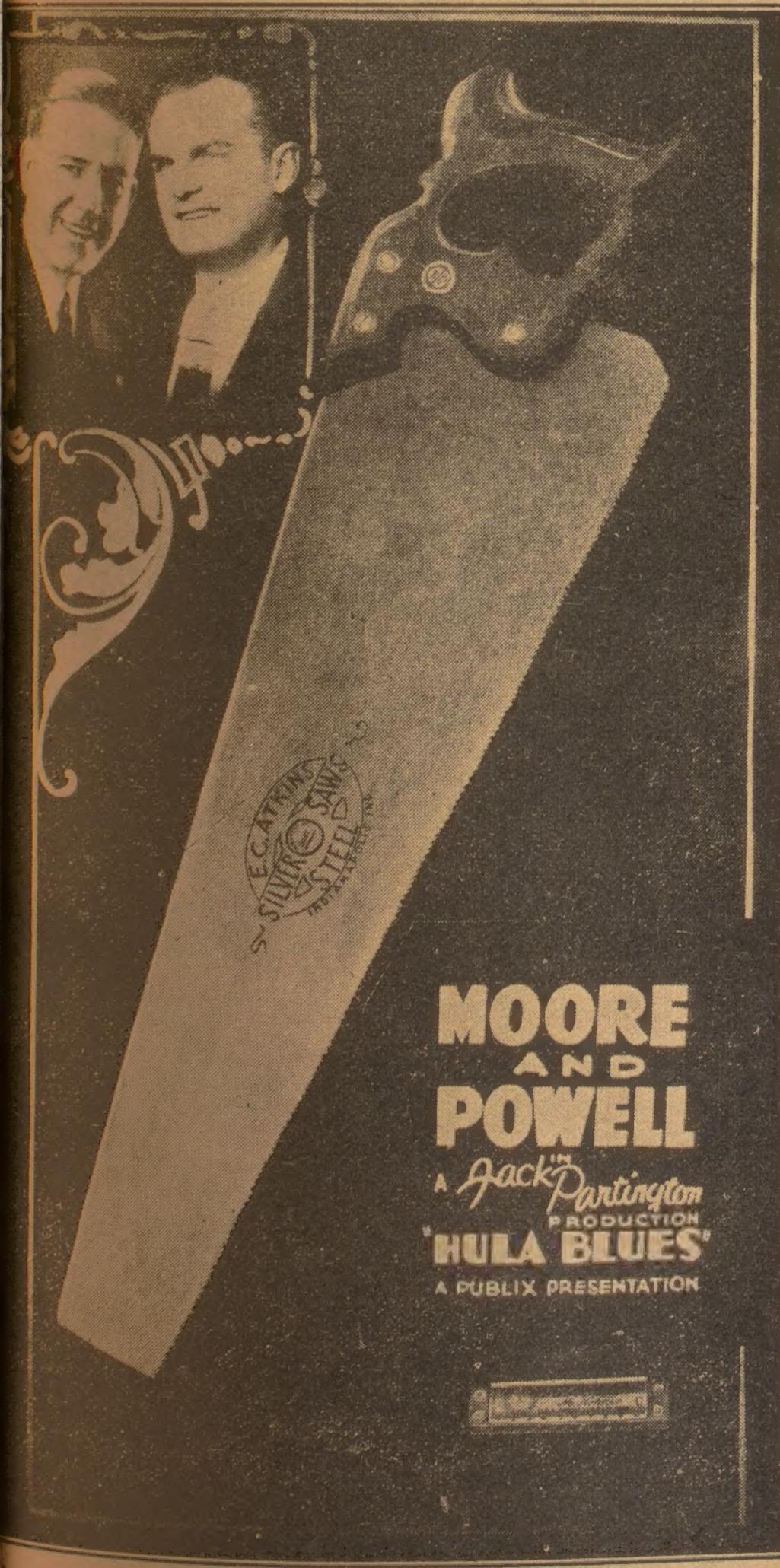
Do the newspaper publishers appreciate the news tie-ups offered them by the Publix field publicity men?

Ask Lew Goldberg and Bill Jacobs, director of publicity and managing director, respectively, of the Denver Theatre.

Several months ago, Publix Opinion ran a story about "Votsy," the trained "horse" in the act presented by the Lomas Troupe in "Marchin' On." The name "Votsy" (complete name is Votsy Diffrinx) was coined by Ben Serkowich, who wrote the story, and who also has designated as "yiff-niffs," certain jocular band-leaders.

Goldberg took the story to the Rocky Mountain News, and immediately started a Denver "Votsy" Lodge, making Lou Forber, stage band leader, the Grand Exalted "Yiff-Niff." Membership cards and buttons were issued by the newspaper, and the idea instantly caught-on, especially with high schools, grade schools, colleges, etc. Now it threatens to spread to other cities. Of course the idea makes a lot of good natured conversation about the Denver Theatre and its popular band-leader, and for that reason, ranks high as a good stunt.

## SAW SELLS SHOW!



**MOORE AND POWELL**  
A Jack Partington Production  
**'HULA BLUES'**  
A PUBLIX PRESENTATION

A plain saw not only helps Moore and Powell to sell their act to audiences who see "Hula Blues" but is also medium to good national advertising effected by this team. Here is type of Window Display for Atkins dealers.

## ALTOGETHER—HIP—HIP—HOORAY!



The gelatinous little girlies, trained by Felicia Sorel, whose peppy dancing is one of the features in "Hula Blues," Jack Partington's scintillating Publix stage production.

Photo by Nathan, P. O. Staff Photographer

## Dembow Praises Paramount News

Sam Dembow, Jr., Vice-President of Publix Theatres, made a few remarks at the Distribution Department's Sales Cabinet meeting this week that evoked a storm of spontaneous applause. Mr. Dembow introduced his subject by stating that he had been the recipient of complaints that in our own Paramount Theatre, the Paramount News had been slighted from time to time, in favor of the news reels of other companies.

He then stated that in order to answer these complaints he made a personal investigation, and together with Emanuel Cohen, Editor in Chief of the Paramount News, he remained in the projection room of the Paramount Theatre while all the news reels were being viewed, and cut and assembled for the show at that theatre. It is, of course, the custom for all the big Broadway houses to subscribe to several news reels, and to take from each the best shots, to the end that they may present the very latest and most important and interesting happenings.

"Looking over all the news reels," he said, "I can conscientiously say, that the Paramount News is far and away the very best of the entire lot. Not only that, but there are more interesting and important shots in this reel than appear in all the other news reels combined. Believe me, while there may have been justification in the past for some of the complaints we have received from the Distribution and News Departments, you can be assured that there will be no cause for same in the future, because I will personally see to it that when the assembling is done hereafter, the Paramount News will have the great majority of the footage, for it assuredly deserves it."

## Prefer Brunettes

San Antonio went on a voting spree to determine the popularity of blondes and brunettes. Although the brunettes scored a decisive triumph of two to one, "Gentlemen Prefer Blondes" proved to be a popular film attraction at the Publix Palace Theatre, Dallas, Tex.

## GETTING NEWSPAPER CO-OPERATION — PLUS

Following the close of "Best Looking Blonde" Contest staged in Charlotte, N. C. by the Imperial Theatre and The Charlotte News, E. E. Whitaker, Manager of the Imperial received the following letter from R. F. Spangler of the Charlotte News:

Dear Mr. Whitaker:

I think it fitting to offer my personal thanks, and those of this paper, upon your fine cooperation during our recent "Best Looking Blonde In Charlotte" Contest.

It was certainly one of the best features that this paper has ever put over, and I might state, that in my four years connection with The News, no picture has received as much publicity as "Gentlemen Prefer Blondes."

The contest was a success from every angle. Our circulation jumped several hundred during the week of the contest and from all reports everyone connected with it was pleased, even the losers showing fine sportsmanship.

Every merchant that cooperated with us by offering prizes to the winner, has since personally expressed himself as being highly pleased.

The night that the contest was over, we received many telephone calls enquiring the name of the winner.... and throughout the contest much comment was aroused.

I thank you again for your splendid cooperation which was a large factor in enabling this contest to prove such a success.

## His Moving "Ad"

Manager Marsline K. Moore got a lot of publicity for "West Point" playing at the Publix Capitol Theatre, Oklahoma City, Okla., by being granted permission to join the Chamber of Commerce parade, which took place on the opening day of the picture. Moore's moving "ad" was in the form of a Packard open model car carrying banners advertising the picture theatre and play dates.

## Wanted Real Papa

In these days of small families, the exceptional large families are sometimes overlooked but Manager H. C. Farley offered, through the columns of the Alabama Journal, a prize of one week's pass to the father with the most sons. This offer was in connection with the exploiting of "Sorrell and Son" at the Publix Empire Theatre, Montgomery, Ala.

## "GEMS" VIOLINIST IS EXPLOITATION JEWEL

*Rubinoff, violin virtuoso has been gleaning extra publicity by visiting schools and colleges*

In every city where he has played, David Rubinoff, the Violin Virtuoso, and his "Violin With a Voice," have received considerable extra advertising and exploitation by making personal visits to the high schools and colleges.

Managers are requested to get in touch with the school principals or college authorities a week in advance of Rubinoff's appearance at their theatre. The earlier the better, for many schools now have elaborate weekly "Assembly Programs" which are made up pretty far in advance.

Explain to the principals that Rubinoff's program is educational as well as entertaining. He tells the students what great rewards await a successful musician...and hence encourages them to study music.

Rubinoff tells amusing stories of his early life in Russia and while he was learning to play his beloved fiddle. Then he plays a classical number and next he shows how closely that classical number is related to the modern syncopated tunes, by playing parts of it as classical, and then playing it as modern jazz. The general trend of Rubinoff's talk is that we in America seem to prefer a sort of combination of classical and high class syncopated music, and that in the end there will be a typical American type of music which will be a compromise between the two.

They won't be bored with Rubinoff because he is peppy and amusing and not at all like the stereotyped, long-haired fiddler of the old school.

Be sure to get a reporter and photographer from the papers to accompany him to one of the schools. It's always good for art and stories. Or, in order to get publicity over an extended length of time, tie the stunt up exclusively with one paper and have them announce that he is making the school tour under the paper's supervision.

Rubinoff often plays at four or five schools during a week. Managers should make up a definite schedule in advance and give him a copy upon arrival, so he can plan his time. He will not fall down on any engagements. He is anxious to make these appearances and to assist in every way possible.

Arrange for a pianist to accompany him. This has been tried out successfully in several cities, and not only brings the high school students to the theatre, but is productive of newspaper publicity.

### Society Debutantes Built Florida Gross

"The Siren" was the film attraction at the Publix Florida Theatre, Jacksonville, Fla., but a fashion show put on by the theatre and a local department store was the real feature attraction that boomed business to a big gross.

All the models taking part in the fashion show came from prominent local families and were leaders in Jacksonville society.

Cohen Bros., who came in on the tie-up gave the theatre and the fashion show prominence by running streamers across the top of their full-page ads and the newspapers contributed many columns of free publicity as well as using several cuts of the models.

The Cohen Bros. featured their window display with a replica of the Florida stage, using figures of the girls who actually took part in the show. The figures were actual photographs enlarged and cut out. This window was the center of attraction at all times because of the local interest and the artistic way it was assembled.

### HIS VIOLIN IS WORTH \$10,000

DAVID RUBINOFF



One of America's foremost violinists will be seen next week at the.....Theatre in the Mort Harris-Publix stage show, "Gems." David Rubinoff, whose distinctive playing of the violin has made him renowned on both sides of the Atlantic, is the modern antithesis of the long-haired, stern stereotyped violinist of the old school. His presentation of both classical and modern airs is bound to win him many friends in this city.

The extremely clever manner in which Rubinoff produces beautiful music from his \$10,000 instrument, which was made in Italy about 1770, is so totally different from that of any other artist ever heard in the theatres and on the concert stages of (name of city), that everyone who cares to laugh and hear good music at the same time should make a note to visit the ..... theatre next week.

### Best Sellers Of Songland

"AMONG MY SOUVENIRS"  
"BLUE HEAVEN"  
"LET A SMILE BE YOUR UMBRELLA"  
"THE SONG IS ENDED"  
"DIANE"  
"DREAM KISSES"  
"DID YOU MEAN IT?"  
"RAIN"  
"FOUR WALLS"  
"HENRY MADE A LADY"  
"SWEEPING THE COB WEBS"

Other hits are as follows:  
"THE MAN I LOVE"  
"MARY WHAT ARE YOU WAITING FOR?"  
"A SHADY TREE"  
"SILVER LINING"  
"TIN PAN PARADE"  
"I FELL HEAD OVER HEELS IN LOVE"

PUBLIX THEATRES presents

"GEMS"

Devised and Staged by MORT HARRIS  
(1) .... and the ..... Stage Orchestra

(2) ORMONDE'S SPARKLING GEMS

(3) THE DENNIS SISTERS

(4) ROY SCHUSTER

(5) DAVID RUBINOFF

(6) PAULINE GASKIN

(7) ORMONDE'S SPARKLING GEMS

(8) .... and the ..... Stage Orchestra

(9) BURNS & KISSEN

(10) FINALE

The Entire Company

Costumes designed by DOLLY TREE

Executed by BROOKS

General Music Director NATHANIEL FINSTON

A REAL GEM



Pauline Gaskin, who radiates her charming personality in the Mort Harris-Publix stage show, "Gems," is reputed to be one of the highest kickers in the country. This beautiful miss has been appearing under the Publix banner ever since she left high school in Chicago, presenting her unusual high kicking before the footlights. During the year and a half that she has appeared professionally, she has won the admiration of thousands of mid-western theatre goers.

### Pasted Stickers On Fan Magazines' Ads

Through an arrangement with several magazines agents, Manager George T. Cruzen was able to use stickers to advantage in advertising Colleen Moore in "Her Wild Oat" at the Publix Broadway Theatre, Newburgh, N. Y.

The fan magazines—Photoplay and Motion Picture Classic both contain a full-page ad advertising the Colleen Moore picture and both magazines appeared on the stands several days in advance of play dates.

Stickers reading, "Coming to the Broadway Theatre—Monday, Tuesday, Wednesday" were pasted on these ads appearing in both fan publications.

## SISTERS WRITE SONGS THEN HARMONIZE THEM

*Ruth, Ann and Cherie Dennis have been popular stage favorites for five years*

The Dennis Sisters, known as America's foremost trio of monizing songsters, are at the ..... Theatre this week another of the Publix stage shows correctly named "Gems," produced by Mort Harris and originally staged at Capitol Theatre in New York.

Born in Minneapolis, the three Dennis Sisters first appeared behind the footlights in that city, but in a short while they were attracted to appear in the theatres of the Balaban & Katz Corporation and other mid-western theatres where their delightful voices were heard for five years. A number of weeks on Broadway, at the Paramount Theatre, gained them much popularity in that mecca of shows.

Ruth, whose splendid playing of the piano accompanies the singing of herself and her charming sisters, Ann and Cherie, was the concert stage in Minneapolis but when her sisters embarked on the theatrical stage she joined them.

### TROUPED WITH IRVING BERLIN

BURNS AND KISSEN



"Circus" Business Boosted By Be

Bears played a very prominent part in advertising Charlie Chaplin in "The Circus" for Man Chas. S. Morrison at the Arcade Theatre, Jacksonville.

For four days in advance of play date, five bears in a cage in a truck, a monkey on the radiator and a dog on the top of the truck driven all over town; stopping different places where they were on a circus show with the bear doing a number of stunts. When a crowd had gathered, the bear were passed out. This stunt was particularly effective at the grammar schools at recess time after school when the kids crowded and fought their way to the bears—and also at street intersections.

A man dressed as Charlie Chaplin with a sign on his back advertising the picture, theatre play dates strolled about streets leading a bear on a chain. A monkey also accompanied duo in their walks about to the theatre. When the monkey wasn't on man's back, he was usually riding a ride on the back of bear.

A bear was also used in lobby for display purposes. Attendant watched carefully the animal to see that no harm befell him and incidentally see that the bear harmed none of the patrons.

## CATCHLINES for 'GEMS'

A production of gems; A gem of productions

Living gems in settings of harmony and color.

The priceless gem of revues, "Gems."

Bedecked with living gems that dazzle the eye and quicken the pulse.

Flashing color and beauty

As dazzling as the facets of a well cut diamond.

Ravishing in their reflections of beauty.

A living string of entertainment jewels.

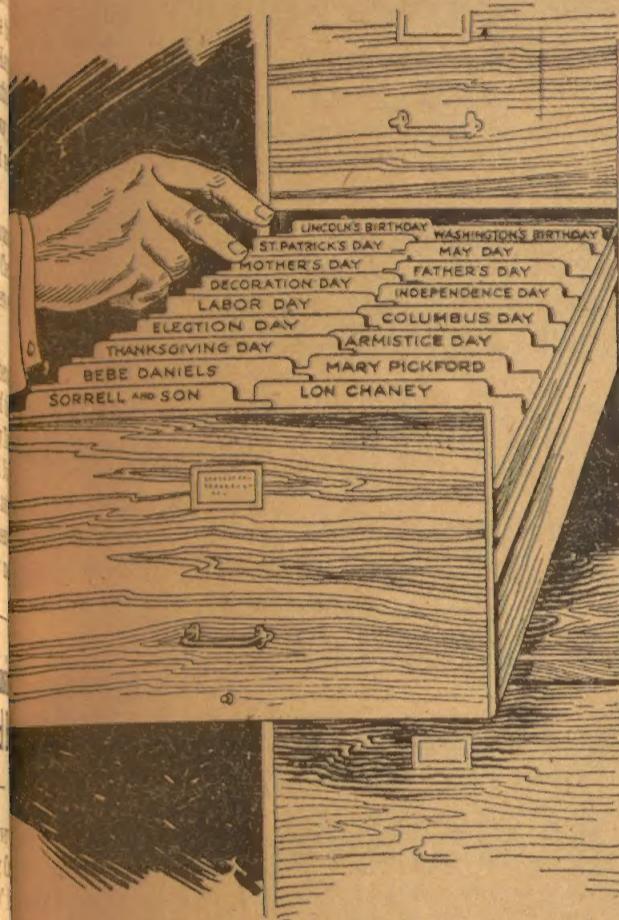
Breathing beauty and flashing fire.

# TICKLER FILE IMPORTANT ASSET TO THEATRE

should be up to date with list of subjects to which you can refer

Every Publix Manager and Publicity man knows—or should know about the Tickler File.

Why is it called a Tickler File? In the first place, because, although it is what is known in the newspaper field as a morgue, it is not a morgue nor should it ever be used as a morgue. The Tickler File, to be of service, should be kept constantly alive.



From time to time, you file under its proper heading. This should include star stills and art bunches.

3. Prepare special folders for coming pictures, and in them file pertinent information, such as advance reviews, etc. A flood of valuable material passes through your hands every day, which, unless carefully filed in this way, will lose most of its value.

most every motion picture trade magazine, fan magazine and popular periodical contains many things which you should clip and file

including reviews, advance

synopsis, casts of pictures and

age shows, and exploitation tips.

vast amount of valuable art

inches may thus be gleaned.

Every motion picture studio,

forever, publishes a house or-

and you should write asking

for you be placed on the mailing

list. In them you will find items

of value.

In other words, a tickler file is

the most complete file you

possibly can keep on every single

thing that might prove of value

to you. You cannot make such a

file too complete. Unceasing at-

tention must be paid your file, if

you would have it 100 percent val-

uable. All material that passes be-

fore your eyes, must be looked at

not alone with the idea of its im-

mediate use, but for its potential

value. Soon you will get

the habit of doing this—and you

ever will regret that habit.

The power of suggestion is tre-

nous. Merely going through

the Tickler File, reading the fold-

er headings will stir your imagi-

nation to pull out something that

applies. It'll tickle your brain in

activity. Imagine the wealth of

correlative thought supplied by

the following list of subjects:

ANIMAL CONTESTS

(See "C" Contests)

AD SALES MATERIAL

(See "P" Paper)

ADVERTISEMENTS

(See "N" Newspaper Ads.)

AMERICAN LEGION

ANNIVERSARIES

(See "B" Birthdays)

ARMY

(See "N" Navy)

APPLE WEEK

(See "H" Holidays)

ARMISTICE DAY

(See "H" Holidays)

ATHLETICS

(See "S" Sports)

AUTOMOBILES

(See "F" Football Tie-Ups)

AUTHORS' LEAGUE

BACHELORS

BAKERS

(See "H" Heralds)

BALLYHOOS

(See "C" Campaign—general)

BANKS

(See "F" Financial Institutions)

BALLOONS

(See "N" Novelties)

BARBER SHOPS

BATHING GIRL REVIEW

BEAUTY SHOPS

BEAUTY CONTESTS

(See "C" Contests)

BENEFITS

(See "T" Ticket Tie-Up Schemes)

BETTER FILM COMMITTEE

(See "C" Censorship)

BIRTHDAY PARTIES

BIRTHDAYS

(See "A" Anniversaries)

BLOTTERS

BOATS

BOAT MAKING CONTESTS

(See "C" Contests)

BOOK STORES

BOOKS

BOOK MARKS

(See "L" Libraries)

BOY SCOUTS

(See "G" Girl Scouts)

BOYS' AND GIRLS' MATINEES

(See "C" Children's)

(See "K" Kid Matinees)

BREAD

(See "B" Bakeries)

BUSINESS COLLEGES

(See "C" Colleges)

(See "S" Schools)

CAFES

(See "M" Menus)

CALENDARS

CAMPAIGNS, GENERAL

(See "C" Contests)

(See "B" Ballyhoos)

CANDY STORES

CENSORSHIP

(See "B" Better Films Committee)

CHAUTAUQUA

CHARLESTON CONTESTS

(See "C" Contests)

(See "D" Dancing Contests)

CHECKS

(See "E" Banks)

CHILDREN'S MATINEES

(See "B" Boys' and Girls')

(See "K" Kids' Matinees)

CHRISTMAS

(See "H" Holidays)

CHURCHES

(See "S" Sunday Schools)

CIGAR STORES

CIRCUSES

(See "P" Parades)

CIVIC CLUBS

(See "R" Rotary Club)

CLASSIFIED DEPT. NEWSPAPER

(See "A" Advertisements)

(See "N" Newspaper Ads.)

CLOSE-UP

(See "P" Programs)

CLOCKS, WATCHES

COLLEGES

(See "B" Business Colleges)

(See "S" Schools)

(See "C" Commencement)

CONFECTORY STORES

(See "D" Drug Stores)

CONTESTS, GENERAL

(See "A" Animal and Auto Con-

tests)

(See "B" Babies, Beauty, Boat

and Building Contests)

(See "C" Coloring and Charleston

Contests)

(See "D" Dress Designing, Draw-

ing and Doll Dressing Contests)

(See "E" Essay Contests)

(See "G" Ghost Story and Greater

Movie Season Contests)

(See "I" Identification Contests)

(See "J" Jingle Contests)

(See "M" Music Memory, Masked

Players and Marbles Contests,

(See "P" Popularity and Puzzle Contests)

COOLING SYSTEMS

COOGAN, JACKIE

CONVENTIONS

CONTRACTS

(See "P" Points of Contract)

(See "H" Hundred and Thirty-

Three Points of Contact)

COOPERATIVE PAGES

COOPERATIVE ADVERTISEMENTS

COSTUMING

(See "S" Special Costuming)

COUNTRY STORES

COWS, RAIRIES

(See "M" Milk)

(See "D" Dairies)

CRUZE, JAMES

CUT-CUTS

(See "P" Poster Cut-Outs)

DANCING ACADEMIES

DANCING CONTESTS

(See "C" Charleston Contests)

(See "E" Endurance Contests)

DAIRIES, COWS

(See "M" Milk Tie-Ups)

DAUGHTERS OF AMERICAN REV-

OLUTION

(See "S" Sons of American Rev-

olution)

DECORATION DAY

(See "H" Holidays)

DEMILLE, CECIL

## PUBLIX MANAGERS HAVE NEW CHRISTIE INCENTIVE

**Still time to cut in on \$1,000 prize money for Publix; also for "Tillie" prizes**

Managers of Publix theatres still have ample time to cut in on the thousand dollars offered as Christie campaign prizes as outlined in several editions of Publix Opinion. To date the returns on this contest are not what the big cash prizes would warrant. The contest comes to a close March 17th so there is little time to be lost in getting your material assembled and forwarding it to the Home Office.

Barry Burke, District Manager at Denver, Colorado, has received the following pledges from the Colorado district: "I am making special efforts to bring my newspaper ads to a high standard of effectiveness both in hope of getting the public interested in them and in trying for one of the very desirable prizes," writes John R. Read, of the Rialto Theatre, Colorado Springs, Col. C. T. Perrin, of the Sterling Theatre, Greeley, Colorado, writes:

"I am giving all possible attention to all short subjects, and especially Christie Comedies, and you may be sure that if it is possible for us to bring home another prize for the Colorado District, we will surely do it."

"I am also thinking, continually, of any possible stunt or tie-up that we can afford in this operation, and you may be sure that we are not going to pass up any bets."

"Some one in this District has to bring home the bacon, and if you find that the other boys are not in a position to do it, we will redouble our efforts and try to keep up our reputation. (Just as though we wouldn't do that anyway.)"

In addition to the thousand dollars in prizes offered exclusively to managers of the Publix Circuit, Christie is staging another contest on "Tillie's Punctured Romance" with \$1000. in cash awards. This latter contest is open to the whole exhibition field but Publix managers also have a chance to cut in here. For the "Tillie's Punct-

ured Romance" contest, campaigns should be sent to:

Tillie,  
Christie Studio,  
6101 Sunset Blvd.  
Hollywood, Cal.

The prizes are as follows:

First Prize .....	\$300
Second Prize .....	200
Third Prize .....	100
Next 5 prizes .....	Each 50
Next 6 prizes .....	Each 25
Fourteen .....	Total 1,000

### "Ove" Contest For "The Dove" Scored

Manager George T. Cruzen created a lot of publicity for "The Dove" at the Publix Broadway Theatre, Newburgh, N. Y., by running an "ove" contest.

The idea of the "ove" contest was to see how many words you could think of that ended with "ove."

Out of a possible list of 45 words, five contestants shared honors in each submitting 34 words, for which each received a pair of passes to see the picture.

### In "Tick Tock"

Helen Yorke who has achieved great success in several previous Publix stage shows is prima donna of "Tick Tock," the Petroff unit opening at the Capitol, New York, next week.

## JUDGE ENDORSES "SORRELL" FILM

There were big doings at the Rotary Club meeting in the way of speeches that made Manager J. L. Cartwright sit back in his chair grinning from ear to ear because these speeches related indirectly to "Sorrell and Son" playing at the Publix Capitol Theatre, Macon, Ga.

The National Boy Scout executive first spoke about the idea of boys and fathers being pals—which referred indirectly to the picture. Then followed a short speech by Judge Hall of the City Court who said, "If there is any man present who was a son and had a father, he should take him to see 'Sorrell and Son'; or if he was a father and had a son, he should get the son to see it; or if he didn't have a father or a son, he should go anyway."

Many members approached the Judge after the meeting and told him they were surely going to see the picture and they were going to tell all their friends, neighbors and relatives about this wonderful father and son picture.

## Noisy Reception For "West Point"

The American Legion Band and an Artillery unit made plenty of noise that whooped things up for "West Point" playing at the Publix Tampa Theatre, Tampa, Fla.

The Legion Band of forty pieces and the Artillery unit met at the Legion Headquarters and then marched 15 blocks to the theatre. Both outfits were in their uniforms, the Artillerymen carried banners and the Legionnaires made enough noise of the right kind that was heard for many blocks away.

Instead of having the paraders come inside the theatre as soon as they arrived, A. M. Roy, the Publicity Manager, persuaded them to play a few numbers outside. The band played until it was almost time to start the nine o'clock show and by this time the lobby and street was filled with people trying to jam their way inside the theatre.

## DETROIT PLUGGED "HAVANA"



This gorgeous Spanish shawl was draped over landing balustrade Michigan Theatre to advance the Publix unit production, "Havana."

## THE TEN COMMANDMENTS OF DISPLAY NEWSPAPER "ADS"

An advertiser who has ALWAYS been successful in his newspaper campaigns has summed up the things to consider when planning display "ads." Here are the rules that he keeps constantly in mind, which we believe apply to Picture Theatre Newspaper Advertising.

1. **WHITE SPACE**—Devote at least one-third of total space to white paper, whether ads run a single column or a full page.
2. **ILLUSTRATIONS** — Select illustrations (cuts) that are clear and simple. If a portrait cut, never use a portrait that is not a "likeness."
3. **HEADLINES**—Ingenious headlines that tease the imagination are a great help.
4. **UNITY**—Borders are necessary in newspaper advertising always where the ads are moderate in size.
5. **DISPLAY LINES**—Use Italics for captions and Bold-faced or Characteristic type for all display lines. Light faced type for body of ad.
6. **BREVITY**—Keep copy brief. Particularly in the large cities. Readers in large cities have no time for time-consuming text.
7. **BLACK OR WHITE**—Solid black in illustrations does not necessarily mean dominance. Remember, in the face of heavy pictorial competition, a delicate outline will catch the eye first. It is a matter of contrast. Do what the majority are not doing. A whisper attracts attention in a noisy crowd.
8. **FOCAL POINT**—Do not break a newspaper display into too many units. One or two MASSES are better than a jumble of much type, many pictures and too heavy borders.
9. **COPY**—It is more essential to feature the SENSA-TIONAL, or unusual "story" copy in newspaper advertising than it is in magazines.
10. **BORDERS**—Never use the all around, four square Black Border. Ads that suggest the "undertaker" are depressing. And anything "depressing" has no place with the theatrical.

*Don't FORGET*  
**CHRISTIE/CAMPAGN**

**Group 1**

\*For the best Publix newspaper advertisements selling Paramount

Christie comedies

First Prize .....	\$100.00 cash
Second Prize .....	150.00 cash
Third Prize .....	75.00 cash
Fourth Prize .....	50.00 cash
5 Fifth Prizes .....	25.00 cash each

**Group 2**

For the best Publix exploitation stunts

First Prize .....	\$150.00 cash
Second Prize .....	50.00 cash
2 Third Prizes .....	25.00 cash each

**WILL YOUR NAME BE HERE MARCH 17<sup>th</sup>**

# COMPLETE VITAPHONE MANUAL ISSUED

## Advertising department tells in detail how to sell Vitaphone under all conditions

A complete Vitaphone manual has been issued by the advertising department giving details of the proper campaigns to use on

1. Vitaphone in a city where Vitaphone has played an opposition house.

2. Vitaphone in a city where it has never been shown before.

3. Vitaphone campaign as used for a regular Vitaphone feature.

4. Vitaphone campaign as applied to "The Jazz Singer."

This manual contains the main facts in every detail of what our Vitaphone campaign should be.

Among its many interesting points is the co-operative help Vitaphone receives as evidenced by what happened in Omaha:

A tie-up was arranged with Union Pacific Railroad to run excursions from 120 neighboring towns in Omaha. Manager Korach of the Rialto Theatre, stressed full Vitaphone accompaniment through the co-operative railroad campaign. ("The Jazz Singer" may play the surrounding towns, but will not play with Vitaphone).

To give one an idea of the concession the railroad made in order to feature a good inducement, the regular round trip fare from one town was reduced from \$10.20 to \$3.00. Rates from the other towns were reduced in proportion. The picture and reduced fares were advertised in all the railroad stations and in the newspapers in the towns where they were published. The advertising in these towns cost the theatre \$80.00, and was the only expense to the theatre.

The merchants of Omaha by such mediums as the mail and other sources of reaching the public, joined in to do what they could to advertise the Union Pacific excursion plan and "The Jazz Singer" as an Event Week. Co-operative advertising was based on the merchants' realization of what means to them to encourage visitors from out-of-town on marked occasions.

## Paraded For "Sabreur"

Manager Chas. H. Amos secured

the services of a man to exploit

"Beau Sabreur" in a manner that

gained plenty of publicity when

that film was showing at the Publix Riviera Theatre, Knoxville, Tenn.

This man donned an Arabian costume and rode a horse all over the city. The stunt was used four days in advance of play date. The first two days the man wore nothing to identify his connection with the showing of the picture.

After two days of having the people guessing what it was all about, the next two days he put a small sign on the horse announcing the title of picture, theatre and play dates.

## Doorman Exploiteer

It is not always the advertising and publicity staff that put over a stunt to advertise a picture. At least this is the case down in Greenville, S. C., at the Publix Rivoli Theatre where Bill Hoke is the doorman.

Bill's long association with the theatre gave him an idea he wanted to try some time so when Manager Smart was playing "Silk Legs," Bill just walked over to the Advertising Manager of the most exclusive store in town and presented his idea.

Everybody in town knows Bill and he had no trouble in gaining success to the manager's office. When the conference was over and after the window decorator had put the finishing touches on a special display—the result was a most attractive display on silk stockings, silk legs, and neatly-lettered cards announcing the title of picture, name of theatre and play dates.

## Enlarged Telegram

Manager T. R. Earl used an enlarged telegram in his inner lobby to advertise Emil Jannings in "The Last Command" at the Publix Imperial Theatre, Asheville, N. C.

The copy on telegram read, "Confidential TELEGRAM from the President of Publix to the District Manager."

Jan. 12—28.

We have just come down from projection room having reviewed Emil Jannings in THE LAST COMMAND. We are desirous of going on record and telling you that this is the greatest picture Famous Players has made to date—Should establish new records—Sending letters to all managers.

Sam Katz, Pres.

## Stunt Brought Back Memories

When C. B. Maddock's revue, "Side Kicks," a musical production with its two scenes laid behind the lines during the late unpleasantness in France, visited Shea's Hippodrome, Buffalo, this week as the headliner of the vaudeville section, Charley Taylor staged a good stunt in the form of a street ballyhoo. Buffalo, like other large cities, has a chapter of the Societe des Hommes 40, Chevaux 8, the fun order of the American Legion.

The Buffalo chapter's aid was solicited in putting over the act, with the result that the replica of the America soldiers' limousine in France, owned by the local order, was put on the streets every day during the show and attracted no end of attention. A large motor truck had been converted into a semblance of a locomotive. The regular box car in which most of our doughboys toured France during the war was attached to the engine. With large signs on the locomotive and the box car, this ballyhoo was a great aid in putting over the act. Several hours each day and evening the outfit was parked in front of the theatre. A party was arranged for some of the members of the local chapter one evening during the week, when the boys, dressed in service hats and smocks, paraded behind the box car along Main street to the Hippodrome.

## Takes The Cake

The Publix Rex Theatre, Spartanburg, S. C., had a belated birthday party and one of the local bakeries presented the theatre with a monster cake all fitted up with candles, N'everything. The feature film attraction was Reginald Denny in "On Your Toes."

The birthday cake was put on display in one of the best windows in town, which happened to be an electrical store. This window suggested birthday gifts with various cards here and there bearing copy carrying out the idea of the party.

The cake itself consisted of three layers. The top layer was in gold and purple with the Publix emblem. On another layer appeared "Happy Birthday to the Rex Theatre from Becker's Bakery."

Manager James H. McCoy gave the bakery 100 special tickets which were good for admittance to the special birthday party. The baker put these cards inside 100 one-pound cakes and carried an announcement in his window about the party and that 100 of the one-pounders carried guest tickets.

## All of Des Moines Knew Jimmy Ellard Was Back

If you ever have a popular band leader who goes away and comes back, the things that were done by Nate Frudenfeld at the Capitol, Des Moines, on the return of the stage band leader, Jimmy Ellard, should be of interest to you. Frudenfeld writes:

"We had 800 small window cards made: 'Des Moines Welcomes Jimmy Ellard, February 10.' We personally omitted the name of the Theatre, because we wanted it to look like a civic proposition, and above all we didn't want to give out any passes. Our usher staff placed most of them out in the stores.

"Fifty night letters were sent from Omaha to all the civic clubs, sororities and fraternities. This was a message from 'Jimmy' Ellard, telling all of the folks, how glad he was to get back home. The message was sent to the civic clubs, so that it would reach them on the day of their meeting, and it was arranged with Western Union, that a messenger would present the telegram to the speaker in the middle of the meeting. In all cases, (we asked them) they were read to the members of the organization. The total cost of the stunt was \$15.50, and I personally believe it was one of the most effective bits of advertising that we did.

"We had 5000 special 'Capitol-Grams' printed and distributed to all the working girls in the office buildings. We had some special displays in the Music Departments of the various Music Stores, giving the numbers that Jimmy would sing on his first week.

"We had 100 large size Western Union telegrams printed which were placed in the windows of the Western Union branch offices in Des Moines, and sent out to branch offices within a radius of fifty miles of Des Moines.

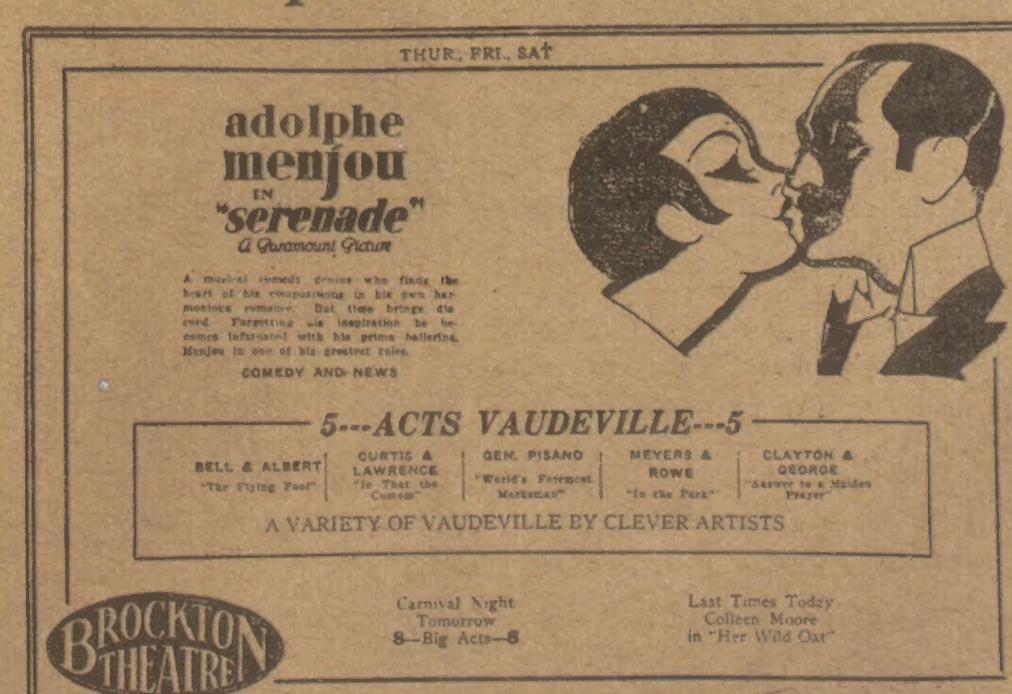
"A tie-up was made with Radio Station WHO to announce four times daily, for a period of five days, that Ellard was coming back home. We also had a tie-up with a Sporting Goods Store, where in connection with the picture "Sporting Goods," they personally sent out to all members of the various Golf Clubs, a poster card, advertising the picture, 'Jimmy' Ellard, and their golf equipment. We also had 5000 of these printed and distributed. The only cost for the entire tie-up with this Sporting Goods store, was the fact that we had cards printed, and they paid for the postage, the hand distribution, and the material.

"The front of our theatre was decorated in gala style, with a large banner across the street that shrieked with the message 'WELCOME HOME JIMMY.' The Theatre was decked with pennants of different colors, and different colored lights, and the entire affair looked like a young carnival.

"A shoe store, ran thirty inches of advertising for us, gratis, and with the rate at 42c and 53c a line, we welcomed this ad very much.

"One of the biggest kicks of our campaign, was the fact that the Drake University Band of forty pieces came down to the theatre, and gave a concert in front at six-forty-five at night. The only cost to us was that we let the boys in to see the show."

## White Space Used to Advantage



These two ads used by Morris Simms at the Brockton Theatre, Brockton, Mass., show how attractive ads can be made with the proper use of white space. The "Serenade" ad was used on Wednesday, the other on Saturday. The white space gives the small type excellent display and the reader's attention is commanded. Notice how easy it is to read the vaudeville acts, especially in the "Serenade" ad. However, the play dates should be given a bit better display than here in the border.

Courtesy of EXHIBITORS HERALD and MOVING PICTURE WORLD.

Sell Your  
Stage Show

# Publix Opinion



Send Us  
Your Stunts

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of February 25th, 1928.

No. 14

You Know What Publicity Will Do For You! What Are You Doing For Publicity?

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

## Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOSTFORD, Dr. Advertising

JOHN E. MCINERNEY, Editor

Contents Strictly Confidential.

### SPECIAL CORRESPONDENTS

Lem Stewart.....	Home Office, New York City
Sam Palmer.....	Home Office, New York City
Russell B. Moon.....	Paramount Theatre, New York City
Ben Serkowich.....	Home Office, New York City
Henry Spiegel.....	Home Office, New York City
Jack Shelley.....	Olympia Theatre, New Haven
Vernon Gray.....	Metropolitan Theatre, Boston, Mass.
John McGrail.....	Metropolitan Theatre, Boston, Mass.
C. B. Taylor.....	Shea's Buffalo Theatre, Buffalo, N. Y.
Bill Brereton.....	Shea's Buffalo Theatre, Buffalo, N. Y.
Oscar Doob.....	Michigan Theatre, Detroit, Mich.
Art Schmidt.....	Michigan Theatre, Detroit
Ace Berry.....	Indiana Theatre, Indianapolis, Ind.
W. K. Hollander.....	Chicago Theatre, Chicago, Ill.
Lloyd D. Lewis.....	Chicago Theatre, Chicago, Ill.
Bill Pine.....	Chicago Theatre, Chicago, Ill.
John Joseph.....	Chicago Theatre, Chicago, Ill.
Dave Lipton.....	Chicago Theatre, Chicago, Ill.
Reeves Espy.....	Ambassador Theatre, St. Louis, Mo.
Harry Watts.....	Riviera Theatre, Des Moines
Nate Frudenberg.....	Capitol Theatre, Des Moines
Lou Goldberg.....	Denver Theatre, Denver, Colo.
Raymond Terranella.....	Palace Theatre, Dallas, Texas
Robert Kelley.....	Texas Theatre, San Antonio, Tex.
Robert Hicks.....	Worth Theatre, Fort Worth
Bud Burmester.....	Metropolitan Theatre, Houston, Tex.
Sidney Dannenberg.....	Alabama Theatre, Birmingham, Ala.
Jack Meredith.....	Saenger Theatre, New Orleans, La.
L. Furman.....	Howard Theatre, Atlanta, Ga.
Larry Cowen.....	Alabama Theatre, Birmingham, Ala.
Sam Rubin.....	Loew's Palace, Washington, D. C.
Howard Kingsmore.....	Century Theatre, Baltimore, Md.
Wallace Allen.....	Loew's U. A. Penn, Pittsburgh, Pa.
Chas. Winston.....	Midland Theatre, Kansas City, Mo.
James Loughborough.....	Metropolitan, Los Angeles, Cal.

## Lasky Week!

In naming March 10th as Lasky Week, after the head of the Paramount production forces, Publix Theatres has made a gesture rich in significance. It is a tribute, an acknowledgment, a cheer of gratitude from the men in the theatres to the man who has provided them with the ammunition and material they craved. And that the christening of the week was entirely voluntary on the part of Publix gives it greater meaning to the man who caught the bouquet.

Looking back over Jesse Lasky's career one wonders why more contests have not been named in his honor, why other laurels have not been bestowed upon him by a grateful industry.

The fact that he was personally responsible for some of the theatres' success, Lasky would laugh off. "It is the organization!" And that is true; too. But it has been Lasky at the head of the studios since the start of the company; and the foundation stone of all picture business is the picture.

Mr. Lasky has something akin to genius in his dealings with that startling specimen, the movie star. When other executives fail to bring the star down out of the clouds of tantrums, they call on Mr. Lasky, and things are straightened out and the star leaves smiling. He has seen so many stars come and go since 1913! There is probably no phase of the artist's temperament, no perverseness, no treachery, no ingratitude, that he has not experienced.

He has made them by the scores. He has raised obscure little extra girls to the dizzy heights that are flooded by the white glare of movie fame. And he has seen many of them lose their heads and topple off into oblivion. He has picked young persons out of the crowd, given them their prayed-for chance, helped them make good and then has had them coolly turn on him and demand \$5,000 a week. But it hasn't made him cynical. "The organization is bigger than any individual; it will go on." And then he builds anew and the foolish, rebellious star is out and forgotten.

### Hails "Abie" Greatest Film

Enthusiasm of the highest note prevails in the following telegram from Jesse Lasky to Sam Katz:

Sam Katz,  
Publix Theatres Corporation  
Paramount Building  
New York, N. Y.

Dear Sam spread the news previewed Abie's Irish Rose last night and I am on record it is greatest box office picture ever produced it will make more money than Covered Wagon and live long after Wings is forgotten I never saw an audience so moved by laughter and tears alternating and picture contains a message that is greater than any sermon ever preached Jean Hersholt's performance rivals Warfield's music master and outranks Jannings' greatest performance I have never myself been more moved by any motion picture and I prophesy this will build up box office record beyond any picture ever made Kindest regards.

Jesse L. Lasky

## WHIRLING AROUND THE PUBLIX WHEEL

TEDDY KING, who has just completed a sensational vaudeville tour, has been engaged as stage band director and master of ceremonies for Shea's Buffalo Theatre.

THE OPENING OF LOEW'S OHIO THEATRE COLUMBUS, has been postponed until March 17th. It will open on that date with John Murray Anderson's, "Milady's Fans," as the stage attraction.

"TICK TOCK," the Boris Petroff production which will make its bow at the Capitol this week, will play Loew's Century Theatre, Baltimore, following the New York engagement laying off a week after Baltimore and then showing at the Indiana Theatre, Indianapolis.

BORN AND LAWRENCE, comedians with "The Merry Widow Revue," will be replaced by The Runaway Four beginning with the Seattle engagement of that Frank Cambria production. The Runaway Four closed in their present Publix revue at Kansas City this week.

JOE JACKSON, whose pantomime with a bicycle has mad theatre-goers all over the world laugh, is scheduled to appear in a forthcoming John Murray Anderson production.

Millions in twenty-two cities saw the famous Lorelie smile of Ruth Taylor's. With her mother, Iva Taylor, and Bill Wright of the publicity department, she recently concluded a tour of Publix theatres in Denver, Kansas City, Dallas, San Antonio, Houston, New Orleans, Atlanta, Charlotte, New York, New Haven, Boston, Buffalo, Detroit, Indianapolis, Chicago, Des Moines, Omaha, Salt Lake City, Seattle, Tacoma, Portland and San Francisco.

Barbara Barondess, whose beauty has adorned many Broadway musical successes, has been engaged for a forthcoming Publix production.

## ROUTE OF PUBLIX UNITS FOR WEEK BEG. MAR. 3RD

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City	Theatre	UNIT	P. O. No.
New Haven	Olympia	See Saw	1
Boston	Metropolitan	Galloping On	1
New York	Paramount	Hula Blues	1
Washington	Loew's Palace	Pagoda Land	1
Baltimore	Loew's Century	Roman Nights	1
Pittsburgh	Loew's Penn	Tick Tock	1
Syracuse	Loew's State	Pat Rooney	1
Buffalo	Shea's Buffalo	Steps & Steppers	1
Detroit	Michigan	Gems	1
Cleveland	Loew's Allen	Milady's Fans	1
Indianapolis	Indiana	Fast Mail	1
St. Louis	Ambassador	Dancing Feet	1
Chicago	Chicago	Havana	9-6-1
Chicago	Uptown	Blue Plate	1
Chicago	Tivoli	Treasure Ships	7-5-1
Chicago	Norshore	Russian Revels	6
Chicago	Harding	C5	1
Chicago	Senate	C4	1
Seattle	Seattle	C3	1
Denver	Denver	Merry Widow Revue	4-1
Omaha	Riviera	Publix Revue	4
Des Moines	Capitol	Marchin' On	4
Kansas City	Loew's Midland	Leap Year Fancies	1
Dallas	Palace	Rainbows	1
Fort Worth	Worth	Listen In	1
San Antonio	Texas	Jazz Grab Bag	1
Houston	Metropolitan	Moonlit Waters	1
New Orleans	Saenger	Shadowland	1
Birmingham	Alabama	Florida	1
Atlanta	Howard	Dancing Brides	1
		Dixieland	1

\* Indicates the issue of Publix Opinion, Vol. 2, in which data of that particular stage production is listed.

lar number for you: 'Who's That Knocking At My Door'.

5. "Who's That Knocking At My Door?"... Intro and first cho ensemble, saxes second cho, interlude and verse ensemble, special clarinet cho, interlude to singing cho for piano trio (Charno, Ross & MacDonald) ensemble cho for finish. Running time, 16 minutes.

Talent cost (Franklin Green wood), \$50.00; has a pleasing voice, fair stage presence. Available for engagements in Florida. Got over good in St. Petersburg. It is believed the best results will be obtained by using him planted rather than working in front.